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Kunkel's Royal Piano Method is destined to supersede all the methods now in use, and ought to be used by every teacher and pupil appreciating the most modern method of piano teaching.

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A pupil who goes through this method will have a thorough and systematic knowledge of piano playing. He will have a well-defined conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present, of the musical world.

There are hundreds of piano methods published

which do not suit good teachers. Such teachers will find this book just what they want.

WHAT THE VARIOUS KEYS IN MUSIC STAND FOR.

The meaning of the different keys in music is thus set down in a letter written in 1808, and printed in a book entitled, "Letters on the Celebrated Composer, Haydn."

F—This key is rich, mild, sober, and contemplative.

D-minor possesses the same qualities, but of a heavier and darker cast; more doleful, solemn, and grand.

C—Bold, vigorous, and commanding; suited to the expression of war and enterprise.

A-minor—Plaintive, but not feeble.

G—Gay and sprightly; being the medium key, it is adapted to the greatest range of subjects.

E-minor—Persuasive, soft, and tender.

D—Ample, grand, and noble; having more fire than C, it is suited to lofty purposes.

B-minor—Bewailing, but in too high a tone to excite commiseration.

A—Golden, warm, and sunny.

F-sharp minor—Nourishingly grand.

E—Bright and pellucid, adapted to brilliant subjects.

B—Keen and piercing; seldom used.

B-flat—The least interesting of any. It has not sufficient fire to render it majestic or grand, and is too dull for song.

G-minor—Meek and pensive. Replete with melancholy.

E-flat—Full and mellow, sombre, soft, and beautiful. It is a key in which all musicians delight.

Though less decided in character than some of the

others, the regularity of its beauty renders it a universal favorite.

C-minor—Complaining, having something of the cast of B-minor.

A-flat—The most lovely of the tribe. Unassuming, gentle, soft, delicate and tender, having none of the pertness of A in sharps. Every author has reserved the charm of this key, and has reserved it for the expression of his most refined sentiments.

F-minor—Religious, penitential, and gloomy.

D-flat—Awfully dark.

WM. H. SHERWOOD.

Mr. William H. Sherwood will teach, give recitals and play in concerts at the Chautauqua (N.Y.) Assembly, from July 12th to August 14th, inclusive.

He will also play, with orchestra, the Saint-Saens G Minor Concerto at the 'M. T. N. A.' Annual Convention, in New York, June 24th, giving also a recital and other performances in that city for the 'M. T. N. A.' besides taking a prominent part in the Michigan (Detroit) and New York (Binghamton) Music Teachers' meetings.

At the Toronto Conservatory Commencement, in June, he will conduct the annual examinations in the piano department, as usual, and give a recital.

A similar engagement will take him, June 8th, to St. Mary's School, Knoxville, Illinois, where his sister, Eleanor Sherwood, is music director.

COLORADO AND THE WEST.

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"FORMLESS MUSIC."

Speaking on the "Disestablishment of Form in Music" in Sheffield, Eng., recently Dr. Coward said that we seem to be reverting to a period of formless music from which we shall again have to emerge. Tracing the source and current of this new movement, he spoke of the development of the First Movement, or Sonata Form, and said from the eagerness for correctness of form sprang those miles of classical works which have long been the form to recommend them, became a weariness of the flesh to the ordinary listener. Beethoven was the first great composer who resented the rigid conventions of form and the first to break through them with a splendid imagination, so extended the scope of the Sonata and Rondo forms as to make it difficult to trace the original form. The freedom and lightness of design, some in ardent expression, some in ingenuity, and some in display. All types found their exponents. The movements in the symphony and the movements in very characteristic way. Field made an important mark with his nocturnes, and Mendelssohn came very prominently before the world in a similar line with his "Lieders." Of a conspicuously different type were the wild theories of a certain group of enthusiasts, whose eagerness to solve artistic problems was in excess of their hold upon the possibilities and resources of art. They sought to develop a new line of art by the use of clearly marked musical forms, which were presented in an endless variety of guises in accordance with some supposed program. It was this program which was the chief source of disregard of form. It so happened that the new movement was up figures and bits of time into program movements adapted itself well to the requirements of display. By the aid of this new movement, and in touch with it, the spirit of Chopin had laid a spell on musical people all the world over, and had produced a singularly wide-spread and popular art in all countries. With most of the player-composers who cultivated virtuosic effects the brilliant passages were purely mechanical, and had little relation to the musical matter in hand. Chopin's large appeal in original forms were the Ballads, and they were as unlike sonatas as any. The whole collection of his works was an illustration of the wide spread of the difference of expression, after the formal age, made inevitable. Utterly different was the nature of Schumann, his work was genuine, and in the direction, and, as it were, filled up the other half of the circle which Chopin left comparatively vacant. He saw from the first that the form of the sonatas was wanted. Liszt was another of the romantic school, whose general bias was towards the breaking down of the rigid line of form. Dr. Coward went on to point out how the disestablishment movement has effected vocal music, and said great as had been the influence of Beethoven, Schubert, Weber, Chopin, and Schumann, the influence of this disestablishment by Wagner, who formulated theories which astonished musicians. In conclusion, Dr. Coward showed that the formless music of which he had spoken was made interesting, not by development of themes, but motives, different harmonies, etc., and that we must raise to a proper appreciation of these factors if we wish to encourage and enjoy modern music.

MAURICE GRAU OPERA CO. INCORPORATED.

The Maurice Grau Opera Company of New York city was incorporated at Albany, May 1st, to give operatic and dramatic entertainments at New York, Boston, and other cities. The capital is \$150,000, divided into 100 shares. The company will begin business with a capital of \$100,000. The principal stockholders are: Edward Lauterbach, Rowland F. Kneller, and Charles Frazier, fifty shares each; Robert Dunlop and Henry Hazen, 100 each; and Maurice Grau and E. B. Hart, 100 each, at New York city. The last two named directors do not subscribe for any stock. The other subscribers are: Metropolitan Opera and the Eastern States, 100 shares; John W. Mackay, Tyson & Co., and Fred Rullman, 100 shares each; Theobald Charta, Jefferson M. Levy, and the Tyson Company, all of New York city, fifty shares each.

The musical world has to-day to mourn the death of William T. Best, the foremost of England's great organists, who died in London, May 11th. He was born in 1826. In 1858 he became organist of the Panopticon, Leicester Square, London; at St. George's Hall, Liverpool, in 1865, and at the Royal Albert Hall, Kensington, in 1875. He gave up the organ at St. George's Hall, Liverpool, in 1894. Among his compositions are the following organ pieces: "Modern School," 1855; "Organ Study," 1856; "Organ Playing," 1870; "Arrangements from the Scores of the Great Masters," five vols., 1873; "The Organ Student," 1875; "Harmonies of Handel's works, including 'Choral Figures,' 1896; 'Organ Concertos,' 1898-'99; 'Handel Album,' 1890, and 'Opera and Oratorio Songs,' 1891, etc.

MUSIC IN EDUCATION.

The influence of vocal music as a moral force has been universally acknowledged; and how it secures this result is well known to all of our consideration. Direct instruction will not prove very successful in instilling in the minds of children those moral and religious principles which will influence and control their future actions. But when a child learns some truth expressed in the words of a favorite song, which will influence his mind in the future. The boy forgets the oath or impure jest when through his mind comes stealing some sweet melody he has learned in the schoolroom. Dr. Brooks has wisely said: "The influence of song in the schoolroom is as much for his character as a fact in his memory or a principle in his intellect."

The influence of music in early childhood are the most lasting, does vocal music become one of the greatest agencies in the formation and moulding of the child's mind. We must not neglect the influence on the future life of the children exerted by the songs learned in the schoolrooms to-day.

To develop the intellect is not sufficient; we must go deeper than that, if we would do the greatest good to the child, and show him there is a higher development—a development of the soul life. Only as we recognize the influence of "direct teaching" to secure higher development do we value and appreciate the influence of the music in securing the desired results.

Good music exerts a wonderful power for good over the heart, and a little song may influence the destinies of the world. It is said a song heard on the banks of a river induced a girl to marry, and made a home for a boy-singer in her house, and saved to the world—Luther.

Music is the universal language to which the hearts of all men vibrate. Well has a writer expressed: "Songs containing moral precepts, and lessons and songs of the affections generally, will surely develop like sentiments in the children who sing them." In no way can a code of morals be taught, or the sensibilities and emotions be so trained and developed as by the aid of music and higher culture. The best means of culture is singing. Music is at home a friend, abroad an introduction, in solitude a solace, in society an ornament, and we heartily agree with the poet when he says: "Sing, ye children of God's best gift to man; the only art of heaven given to the earth, and the only art of earth that we can take to heaven." *Influence of Education.*

MOBERLY SÄNGERFEST.

The first annual Sængerfest at Moberly, Mo., was given on the 26th and 27th ultimos, under the direction of Mr. Johannes Goetze. The programmes for the occasion were replete with excellent music, and were rendered by some of the best known talent in the State. The attendance was very large, many being obliged to stand during the performances. Those who deserve special mention for splendid work were Miss Lily Snyden of Moberly, violinist; Mrs. F. C. Billings of Sedalia, pianist; Mrs. Myrtle Kent of Moberly, pianist; and A. H. Sauter of Booneville, pianist. The playing of the overture, "Poet and Peasant," by the orchestra was especially fine. Mr. Charles Kunkle, who was specially engaged for the occasion, rendered his celebrated "Alpine Storm," River King's "Home, Sweet Home," and "Sons of Scotland," Jean Paul's "Wind and Weather," and Beethoven's "Fidelio Light Sonata," op. 27, No. 3. His playing aroused the greatest enthusiasm. Much credit is due Mr. Goetze for the magnificent and successful Sængerfest and the artistic work of his pupils who participated in the programmes. Mr. Goetze is doing noble work for music in Moberly.

It seems as if the modern French composers excel least of all in melodic invention. They can write the most beautiful and melodious music for orchestra, but they do not seem able to hit upon tunes which catch the public ear—short or long tunes in which Bizet, Gounod, Ambroise Thomas, and the other famous writers of their day excelled. Theodore Dubois, for instance, is one of the most esteemed of modern French writers; and he has composed a number of operas and oratorios for the Paris Conservatory. This is what *Le Journal des Debats* says about his legendary poem, "Notre Dame de la Pitié," which he composed in 1895. "The religious and maritime tableaux, the scenes of religious procession for the benediction of the sea, the lamentations of a mother awaiting the return of her child, etc., are all quite new, and are such that our ears have heard a hundred times, whose end we know from the beginning. The least gain in originality would give us intense satisfaction."

MAJOR AND MINOR.

The Chicago Amateur Musical Club gave a benefit concert for Miss Mary Angell, a pupil of Mr. Sherwood's, at Steinway Hall, Tuesday evening, May 11th. The Sherwood Club will give a public concert at Recital Hall June 1. A concerto program has been arranged for the evening, which will be given by the Sherwood Quartette. Mr. Sherwood will play Saint-Saens' Concerto in G Minor.

Verdi is at work on an oratorio and not an opera as was supposed some time since. He is working on it leisurely, however, and it is not ready for a long time to come.

Marie Brema has had much success in concert-giving in Germany, with the celebrated pianist and conductor, Adolf von Henselt.

"Gernot" is the title of d'Albert's opera, which was performed at Mannheim recently. The libretto is by Gustav Kastrup, and the subject was taken from the early history of the Germanic race.

Miss Anna Cronk, twenty-sixth child of the late Mrs. John Cronk, author of "Kathleen Mavourneen," was recently married to Mr. Charles E. Boston, an actor playing under the name of Brandon. She and her husband will appear in vaudeville next season.

In forming a judgment of compositions, distinguish between those which belong to true art, and those which are intended merely for the entertainment of amateur musicians. The latter are first; do not quarrel with the others.—*Schumann.*

Brahms left no will, but in a letter to his publisher, Herr Simrock, he states that he makes the Vienna Society of Friends of Music heir to his fortune of \$40,000, his copyrights, and manuscripts. An attempt is being made to have this letter admitted to probate as a will.

Frau Amalie Materna, who retired from the stage a short time ago, has established herself in Vienna as a teacher of singing. She will devote herself mainly to training advanced operatic aspirants, especially in Wagnerian roles.

The student should always bear in mind the greatest models and emulate them; he should become more and more familiar with their beauties and enter earnestly into a sense of their beauties; then the gradual development attained would place him upon the common run of amateurs.—*Mozart.*

Theatres in Japan have a novel method of pass-out tickets, which are positively not transferable. When a person wishes to leave the theatre before the close of the performance, with permission of returning, he goes to the doorkeeper and holds out his right hand. The doorkeeper, with a rubber stamp, prints on the palm the mark of the establishment.

News comes from Germany of the recent invention of what is called the Electrophonic Piano. The chief feature of the new invention is the entire absence of the hammers, and the instrument is made to sound by an electric current, which causes the wires to vibrate.

It is said that this instrument possesses a remarkably pure and beautiful tone, quite resembling that of the harp.

About thirty years ago, writes a Dresden critic, a Saxon count appeared to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scant living as a pianist and composer. He came through the generosity of the composer the struggling genius was enabled to develop his powers and finally to reach the position of eminence which attracted the attention of a world. The young man's name was Carl Goldmark.

What is claimed to be the original manuscript of "Home, Sweet Home" is buried in the grave of Miss Mary Hardin, John Howard Payne's sweetheart. The manuscript was buried on the day of her marriage, owing to her father's strong opposition to it. The two corresponded regularly, however, and when his famous poem was finished, Payne sent her the original copy. After her separation from Payne, Miss Hardin lived in almost absolute seclusion.

Dean Frank Van der Stucken, lately conductor of the African Society, now head of the College of Music, Cincinnati, has been elected to the position of one of the leading professors of the college from \$2,000 to \$3,000, and each professor so treated has announced a determination to resign. Their pupils, they say, will forgo the college for private classes. Dean Van der Stucken says he doesn't care, because he considers his reputation strong enough to sustain the college without his services. He has a number of pupils. He says he can get the best teaching talent for \$2,000. His own salary is \$4,000 from the college, and \$4,000 from the Cincinnati Orchestra Association.



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THOMAS M. HYLAND, EDITOR.

JUNE, 1897.

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KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts came to a close on the 9th ult. No season of concerts ever given in St. Louis achieved more deserved success, or did more for the advancement of local music than the Kunkel Popular Concerts. Their good work has been continued for several seasons, and it is to be hoped next season will find them pushing forward in the same elevating and inspiring manner. Mr. Charles Kunkel is to be congratulated on the success of his efforts.

The following complete list of programmes: Sixty-second and Sixty-third Kunkel Popular Concerts: 1. Piano duet—(a) Thou Lovely Maid (Du Holle Maid), Moszkowski; (b) La Souvenir, Fantasia, Paul; Mrs. Nellie Allen Parcell and Chas. Kunkel. 2. Violin solo—The Bird on the Tree—Caprice Burlesque, Hauser; Mr. Fritz Gell. 3. Song—For All Eternity, Mascheroni; Mrs. Florence Post. 4. Song—Good Night, Farewell, Kueken; Mr. Louis Fachmann. 5. Piano solo—Caprice du Concert, No. 1, Bouvier; Mrs. Nellie Allen Parcell. 6. Song—Merrily I Roam (Waltz), Schleiffarth; Miss Lillian M. Sutter. 7. Song—The Tear, Stigelli; Mr. Egmont Froehlich. 8. Piano solo—Gems of Scotland—Caprice du Concert, introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland"; Mr. Charles Kunkel. 9. Song—For the Sake of the Past, Matie; Mrs. Florence Post. 10. Violin solo—Il Trovatore—Grand Fantasia, Alard; Mr. Fritz Gell. 11. Piano duet—March Grotesque, Melotte; Mrs. Nellie Allen Parcell and Mr. Charles Kunkel.

Sixty-fourth Kunkel Popular Concert: 1. Duo for two pianos—Theme and Variations, op. 4, Wilm; Messrs. Louis Conrath and Charles Kunkel. 2. Violin solo—(a) Siciliana, Mascagni; Wilhelm; (b) Canzadas, Huby; Mrs. Nellie Allen Parcell. 3. The Brilliant Bird (from Perle du Bresil); David; Miss Mae Estelle Acton. 4. Piano solo—(a) Alpine Storm (A Summer Song); (b) general melody; Kun-Charles Kunkel. 5. Song—Answer, Ballard, Robyn; Miss Minnie B. Niemes. 6. Violoncello solo—Fantasy et Variations—La Valse de Schubert; "Le Do-lire" (Schnuchts Walzer); Servais; Mr. P. G. Anton. 7. Tenor solo—The Holy City, Adams; Mr. J.

B. Shields. 8. Violin solo—Introduction, Rondo and Capriccio, Saint-Saëns; Signor Guido Parisi. 9. Piano for two pianos—Introduction and Polonaise (by request), Weber-Liszt-Kunkel; Messrs. Charles Kunkel and Louis Conrath. 10. Trio, op. 25—Piano, Violin and Violoncello (two movements); (a) Adante quasi allegretto, (b) Capriccio, allegro molto, Reissiger; Messrs. Charles Kunkel, Guido Parisi and F. G. Anton. 11. Song—Grand Air and Scene from "Hamlet" (Mad Song), A. Thomas; (sung in costume) Miss Mae Estelle Acton. 12. Piano duet—American Girls March (by request), Kunkel; Messrs. Charles Kunkel and Charles Jacob Kunkel.

M. S. M. T. A.

A very attractive program has been prepared for the second meeting of the Mo. S. M. T. A., at Pertle Springs, June 16, 17 and 18. Piano recitals will be given by Mr. Chas. Kunkel, Mrs. Nellie Strong Stevenson and George Vehl, a song recital by Mr. Chas. Humphrey, and a chamber music recital by Messrs. Schoen, Kaub, Pesold and Anton. Mr. E. R. Kroeger will play several duos for two pianos with Mr. Kunkel, and will also play his fine concerto for piano at the Concert for Missouri Compositions. At this same concert, Mrs. Stevenson and Mr. Schoen will play Mr. Carl Busch's sonata. Mr. Kunkel will play the concerto by Mr. Louis Conrath with which he achieved such a triumph at the National Music Teachers Association, and Mr. Conrath will play his own Concertstück. There will be a concert by the representatives from the best Women's Musical Clubs in the State. Other artists who will take part on the miscellaneous programmes are Messrs. Kalkman, Kungel, Watson, Kunkel, Grey, Smith, McLagan, Mrs. Bousack, Mrs. Parcell, Mrs. Louise Anberlin Corley, of St. Louis, Misses Mahl Haas, Jeanne Rose, Emily Standerford, Lila Johnson, Messrs. Wade, Whitelaw, Eaton, Reton, Mr. and Mrs. Hollenbeck, Messrs. Busch, Barrett, Schullze and Bennett and Miss Hughes, of Kansas City. Mr. APPY of Independence, Mr. Palmer of Moberly, Mrs. D. W. Steele, Mrs. R. H. Luckenbill, Misses Mack, Jones and Harris of St. Louis, Miss Helen Huley of Kirksville, Mrs. E. E. Wadell, Bowling Green, Miss Blanche Sherman of C. Illinois, Mrs. Gerhard of Joplin, Miss Tevis of Hollywood, Misses Harwood, Houx, Hartmann, Shepard, Moody, Shockey, Gowans, Donovan, Messrs. Hendrick, Campbell, Gilkerson, of Mrs. J. F. Campbell, Miss Davis and Mr. Achenbach of Warrensburg, Mr. A. D. Graber of Webb City, Mr. Wm. L. Calhoun of Carthage, and others. Mr. Alfred Rohy expects to take part on the program, and to have sixteen members of the Apollo Club sing under his direction. There will be essays and general discussions on topics of interest to the musical profession, and social recreation for which the beauties of Pertle Springs offer appropriate opportunities. Altogether the meeting promises to be, both as regards the musical treat in store and the large numbers in attendance, a gala occasion in the annals of musical history in Missouri. All who have not yet joined the Association should do so at once, for no prominent musician in the State can well afford to be absent. On reduction in railroad and hotel rates are offered, which bring the Convention within the reach of everyone.

The now world-famous Bayreuth Festival will be opened on July 19 next, with "Parsifal." The program herewith will follow: July 21, "Das Rheingold"; July 22, "Die Walküre"; July 23, "Die Walküre"; July 24, "Götterdämmerung"; July 25, 26, "Parsifal"; August 2, "Das Rheingold"; August 3, "Siegfried"; August 2, "Götterdämmerung"; August 10, "Parsifal"; August 11, "Die Walküre"; August 12, "Die Walküre"; August 13, "Götterdämmerung"; August 14, "Parsifal"; August 15, "Die Walküre"; August 16, "Siegfried"; August 17, "Götterdämmerung"; August 18, "Parsifal."

CITY NOTES.

E. R. Kroeger gave his fourth pianoforte recital of the season at the Y. M. C. A. Hall and drew out a good attendance. The programme was admirably varied, and rendered in Mr. Kroeger's usual artistic manner.

Mrs. Nellie Allen Parcell participated in a concert at Davenport, Iowa, rendering several piano solos in a way that won her high praise from the local press.

Miss Lucy Dresser gave a graduation recital in elocation, on the 22nd ult., at University Hall. Miss Dresser proved herself splendidly qualified for her work, and her artistic renditions drew out un-nited praise from her auditors. Miss Dresser is a pupil of Edward P. Perry, the public reader and teacher of elocation and dramatic action.

A Choral Concert was given recently by the choir of the Salem German M. E. Church, under the direction of George Enzinger. The soloists included Miss Addie Holmkamp, Miss Alice Nittinghaus and Mr. Otto Dierker. Mr. Enzinger played several organ selections in the most creditable manner, and was complimented upon the success of the concert.

The concert complimentary to Miss Rose Ford, given at the Century Theatre on the 21st ult., was an artistic and financial success. The programme was a special treat and one of the finest programmes of the season. The vocalists were Europe with the best voices of a host of friends.

Miss Myra Opel, a pupil of Edward P. Perry, gave a recital in elocation, at University Hall, on the 10th ult. It was a delightful treat and reflected special credit upon Miss Opel and her thorough work of her teacher, Edward P. Perry.

E. A. Schubert, of St. Charles, gave an interesting concert there recently. Among the features of the evening were the playing of the Juvenile orchestra, a cornet solo by Miss Alice Ehrhardt, and piano solos by Misses Alice A. Haetel, Anna Bröcker, Angie Ehrhardt, L. Gut and A. Willbrand.

Miss Ruf, an eleven-year-old pupil of Miss Carrie Vollmar, appeared as soloist at a concert given at the Y. M. C. A. Hall, on the 1st ult. Her selections included "Gems of Scotland" and "Bubbling Spring" by E. E. Wadell, and rendered in excellent style, reflecting much credit upon Miss Vollmar's method of teaching. Miss Julia Vollmar sang several voice selections in quite an artistic manner and was warmly applauded. Miss Vollmar and Miss Ruf will also participate in a concert to be given at Meramec Highlands.

The Ninth Annual Concert, by the pupils of the St. Louis Piano School, Mrs. Nellie Strong Stevenson, Director), with the assistance of a string quintet composed of Mr. I. L. Schoen, 1st Mr. Chas. Kunkel, 2nd violin; Mr. Louis Mayer, viola; Mr. P. G. Anton, violoncello; and Mr. R. Buhl, Jr., double bass, was given on the 25th ult., at Memorial Hall.

The concert proved one of the best ever given by Mrs. Stevenson. In spite of the length of the programme, very brilliant was played, adding to an excellent style. Misses Noble and Page gave a most artistic rendition of a Bach duet. Misses Ora Bethune and Louise Medley proved themselves talented young players. Weber and Wagner duos were excellently rendered by Misses Good Bay, Paulding and Fish. Miss Colman played a Chopin's Polonaise, very brilliant was played, adding to a very musical interpretation of Chopin's Fantasia, op. 49, in F minor. Miss Vera Schluter won many laurels by her most artistic rendition of Beethoven's Concerto in G major, and Miss Hammon scored a triumph through Raff's Concerto, op. 185, in C minor. A large attendance greeted the players and showed enthusiastic approval of their work. Altogether, Mrs. Strong-Stevenson has reasons to be proud of the results of her teaching.

IT STOPS THE PAIN.

Hugo Engel, A. M., M. D., late Lecturer on Electro-Therapeutics, Jefferson Medical College, in his brochure, "The Effect of Antikamnia," says: "The remedy has become a favorite with many members of the profession. It is very reliable in all kinds of pain, and as quickly acting as a hypodermic injection of morphia. It is used only internally. To stop pain, a five-grain tablet is administered at once; ten minutes later the same dose is repeated, and, if necessary, a third dose given 30 minutes after the second. In 92 per cent of all cases it immediately stops the pain."

The London *Lancet*, referring to the same remedy, says: "Antikamnia is well spoken of as a pain reliever in the treatment of neuralgia, rheumatism, la grippe, headache, etc. As may be imagined, it is one more addition to the already long list of coaltar derivatives, into which, however, certain aniline groups have been introduced. It is not disagreeable to take, and may be had in tablet form, being made in five-grain size. It is described as not a preventive of, but rather as affording relief to, existent pain. By the presence in it of the aniline group, it appears to exert a stimulating rather than a depressing action on the nerve centres and the system generally."

The average dose of Antikamnia is two tablets, five-grains each, and more prompt results will be secured by crushing the tablets before swallowing. Tablets should never be swallowed whole. A dozen five-grain tablets kept about the house will always be welcome in time of pain.

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COME TO THE DANCE.

3

TARANTELLA.

New Edition.

Presto $\text{♩} = 96$.

Moritz Moszkowski Op. 22.

The musical score is written for piano and consists of two systems. The first system begins with a piano introduction marked 'f' (forte) and 'Ped.' (pedaling). It features a series of eighth and sixteenth notes in both hands. The second system continues the piece, marked 'molto rit.' (molto ritardando) and 'a tempo'. It includes various musical notations such as fingering numbers (1-5), dynamic markings (f, p), and pedaling instructions. The piece concludes with a final chord marked 'Ped.'.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a "P" and a "C" (Crescendo). The vocal melody is marked with a "V" and a "C" (Crescendo). The piano accompaniment is marked with a "P" and a "C" (Crescendo). The score includes a variety of musical notations, including notes, rests, and dynamic markings. The score is written in a standard musical notation style.

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment, featuring a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some performance markings like 'Ped.' (pedal) and '25' (measure number).

[illegible]

The musical score for 'The Little Boat' is written for piano. It features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is characterized by eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes. The score includes fingerings (1-5) and breath marks (indicated by a star symbol). The piece concludes with a final chord and a repeat sign.

First system of musical notation. Treble and bass staves. Treble staff contains melodic lines with triplets and sixteenth notes. Bass staff contains chords and single notes. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *cres.* and *mf*. Fingering numbers are present above notes.

Second system of musical notation. Treble and bass staves. Similar to the first system, with melodic and harmonic parts. Pedal points and dynamics like *cres.* and *mf* are used.

Third system of musical notation. Treble and bass staves. Continuation of the musical piece. Pedal points and dynamics like *cres.* and *f* are present.

Fourth system of musical notation. Treble and bass staves. This system features a more active bass line with eighth notes. Dynamics include *mf*.

Fifth system of musical notation. Treble and bass staves. Continuation of the piece. Dynamics include *f*. Pedal points are marked.

Sixth system of musical notation. Treble and bass staves. Final system on the page. Dynamics include *f*. Pedal points are marked. The system concludes with a double bar line.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with asterisks.

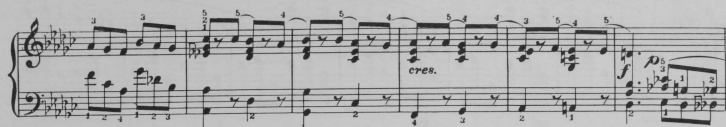
Second system of musical notation, measures 5-8. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with asterisks.

Third system of musical notation, measures 9-12. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with asterisks.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with asterisks.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with asterisks.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with asterisks.



a tempo.

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). Pedal markings ('Ped.') are present at the end of the second, third, and fourth systems. A 'cres.' (crescendo) marking is located in the fifth system. The piece concludes with a final cadence in the sixth system.

8. *cres.* Ped. Ped. Ped. Ped.

cres. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8. Ped. Ped.

Con anima. *f* Ped. Ped. Ped.

8. *ff* *strepitoso.* Ped. Ped. Ped. Ped. Ped. Ped.

Presto. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

LITTLE FAIRY.

3

Waltz.

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 80$.

CARL SIDUS.

(Key of C)

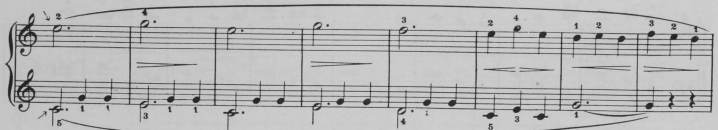
(Key of G)

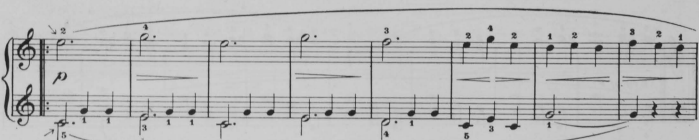
(Key of F)

(Key of C)

1658-3

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CUCKOO IS HERE.

3

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Vivo. 132.
Cuckoo.

(Key of D)

(Key of A)

1662-3

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The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a treble clef and a key signature of one sharp. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment with eighth notes. The score includes fingerings (1-4) and breath marks (indicated by a downward arrow) for the melody. The piece concludes with a final cadence in the treble clef.

The musical score for 'The Rose Tree' is written in G major, indicated by one sharp (F#) in the key signature. The piece is in 2/4 time. The treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The music is written in a single system. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature changes to G major (one sharp) in the second measure of the bass staff, indicated by the text '(Key of G)' and a sharp sign for the F# note. The score includes numbered fingerings (1-5) for both hands. The piece ends with a double bar line and repeat dots.

[illegible]

Musical score for "Oukoo." in 2/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody in the treble staff is marked with fingerings (1, 2, 3, 4, 5) and includes a trill in the final measure. The bass staff provides a harmonic accompaniment with fingerings (1, 2, 3, 4, 5) and includes a trill in the final measure. The piece concludes with a fermata over the final note.

[illegible]



IL TROVATORE.

Morceau de Concert.

Revised Edition.

Tempo di Marcia. $\text{♩} = 72$.

Secondo.

Claude Melnotte. Op. 117

mf

Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆

ff

Ped. ☆ Ped. ☆

f

Ped. ☆ Ped. ☆

mf

Ped. ☆ Ped. ☆

87 - 16

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IL TROVATORE.

Morceau de Concert.

Claude Melnotte. Op. 117.

Revised Edition.

Tempo di Marcia. $\text{♩} = 72$.

Primo.

8...

mf Ped. Ped. \star

8...

Ped. \star Ped. \star Ped. \star *ff*

8...

ff Ped. \star Ped. \star

8...

Ped. \star Ped. \star Ped. \star

8...

mf Ped. \star Ped. \star Ped. \star

Risoluto.

The musical score is written for piano and consists of five systems of music. The key signature is B-flat major (two flats) and the time signature is 4/4.

- System 1:** Starts with a treble clef and a bass clef. Dynamics include *ff* and *mf*. Pedal markings are present: "Ped." followed by a star symbol.
- System 2:** Continues the piece with various chordal textures. Pedal markings include "Ped." and "Ped." with a star symbol.
- System 3:** Features a section marked "Stacc." (staccato) in the right hand. Pedal markings include "Ped." and "Ped." with a star symbol.
- System 4:** Includes the instruction "poco a poco cres." (poco a poco crescendo). Dynamics include *f*. Pedal markings include "Ped." and "Ped." with a star symbol.
- System 5:** Ends with a first ending bracket labeled "1." and a final *f* dynamic. Pedal markings include "Ped." and "Ped." with a star symbol.

At the bottom of the page, the number "87 - 16" is printed.

8

Risoluto.

First system of musical notation. Treble and bass staves. Dynamics: *ff*, *ff*, *ff*, *ff*, *mf*. Pedal markings: Ped. ♀, Ped. ♀, Ped. ♀, Ped. ♀, Ped. ♀.

8

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. ♀, Ped. ♀, Ped. ♀.

8

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *f*, *mf*. Pedal markings: Ped. ♀, Ped. ♀.

8

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *poco a.*, *poco cres.*. Pedal markings: Ped. ♀, Ped. ♀, Ped. ♀.

8

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff*, *f*. Pedal markings: Ped. ♀, Ped. ♀.

2.

ff *nf* *ff* *ff*

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

p *stacc.* *ped.* *

mf

p *pp* *pp*

2. 8.....

ff *ff* *sf* *sf* *sf*

Ped. * Ped. * Ped. * Ped. *

8.....

sf *p*

* Ped. *

8.....

mf *mf*

Ped. * Ped. *

8.....

p

p *pp* *pp*

Andantino. ♩ - 69.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* *p* * Ped. * *p* * *p* * Ped. * *p* * Ped. * *p* * Ped. *

N.B.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * *p* * *p* * Ped. * Ped.

* *p* * *p* * *p* * Ped. * Ped. * Ped. * *p* * Ped. * Ped. * Ped. * Ped. * Ped. *

N. B. The *p* signifies Ped.

Secondo.

The musical score for 'The Little Boat' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time, and features a melody of eighth and sixteenth notes. The piano accompaniment is in G major, 2/4 time, and features a simple harmonic accompaniment. The second system continues the vocal line and piano accompaniment. The vocal line ends with a final note on G. The piano accompaniment ends with a final chord. The score is written for a voice and piano.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score includes a key signature of one flat (B-flat) and a common time signature of 3/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff features a simple accompaniment of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score includes a key signature of one flat (B-flat) and a common time signature of 3/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff features a simple accompaniment of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

♪ P ♪ P ♪ P ♪ Ped. ♪
 ♪ P ♪ P ♪ P ♪ P ♪ P ♪ Ped. ♪

The Swan

Ped. * Ped. * P * Ped. * Ped. * Ped. * P * Ped. * P *

87 - 10

11

87 - 16

Secondo.

First system of musical notation. The right hand (treble clef) plays a series of eighth notes with a 4-measure rest, followed by a 7-measure rest, and then a 4-measure rest. The left hand (bass clef) plays a series of eighth notes with a 4-measure rest, followed by a 7-measure rest, and then a 4-measure rest. Pedal markings are present below the left hand.

Ped. * P * Ped.

Second system of musical notation. The right hand (treble clef) plays a series of eighth notes with a 4-measure rest, followed by a 7-measure rest, and then a 4-measure rest. The left hand (bass clef) plays a series of eighth notes with a 4-measure rest, followed by a 7-measure rest, and then a 4-measure rest. Pedal markings are present below the left hand.

* Ped. * Ped. * P * Ped. * P * Ped. * Ped. * Ped. *

Third system of musical notation. The right hand (treble clef) plays a series of eighth notes with a 4-measure rest, followed by a 7-measure rest, and then a 4-measure rest. The left hand (bass clef) plays a series of eighth notes with a 4-measure rest, followed by a 7-measure rest, and then a 4-measure rest. Pedal markings are present below the left hand.

Ped. Ped. * Ped. * Ped. * Ped. Ped. *

Fourth system of musical notation. The right hand (treble clef) plays a series of eighth notes with a 4-measure rest, followed by a 7-measure rest, and then a 4-measure rest. The left hand (bass clef) plays a series of eighth notes with a 4-measure rest, followed by a 7-measure rest, and then a 4-measure rest. Pedal markings are present below the left hand.

Ped. Ped. Ped.

13

0881a.

[illegible]

8

3 3 2 4

1 2 4 5 4

2 1

2 5 2 4

99

14. Allegro 138.


Secondo.

Anvil Chorus.

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the lower register, and the vocal part is in the upper register. The score includes various musical notations such as notes, rests, and ornaments. Performance instructions like *f* (forte), *p* (piano), and *ped.* (pedal) are present. The score is marked with a tempo of 138 and a key signature of one sharp (F#). The vocal part includes lyrics in Italian, which are not transcribed here. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The vocal part includes various ornaments and trills. The score is marked with a tempo of 138 and a key signature of one sharp (F#). The vocal part includes lyrics in Italian, which are not transcribed here. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The vocal part includes various ornaments and trills.

8-

 Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8-

 Ped. Ped. Ped. Ped. Ped. Ped.

8-

 Ped. Ped.

8-

 Ped. Ped. Ped. Ped. Ped. Ped.

8-

 Ped. Ped. Ped.

8-

 Ped. Ped.

Secondo.

Musical score for "Secondo." The score is written for piano and includes six systems of music. The notation is primarily in bass clef, with some systems featuring a treble clef for the right hand. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and performance markings include:

- f* (forte)
- ff* (fortissimo)
- Ped.* (Pedal)
- sfz* (sforzando)
- sf* (sforzando)
- ffz* (fortissimo sforzando)
- ff* (fortissimo)

The score is marked with "Ped." and "ff" at various points, indicating specific performance instructions. The notation includes various musical symbols such as notes, rests, and dynamic markings.

At the bottom of the page, the text "87-18" is visible, likely indicating the page number or a reference code.

The musical score for 'The Little Boat' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter note G4. This is followed by a series of eighth and sixteenth notes, including triplets and sixteenth-note runs. The second system also consists of a single staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It continues the melody from the first system, featuring similar rhythmic patterns and ending with a quarter note G4. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'f' (forte).

[illegible]

Musical score for "The Rose Tree" in 3/4 time. The score is written for a piano (p) and a percussion instrument (Pod.). The piano part features a melody in the right hand and a bass line in the left hand. The percussion part consists of a series of eighth notes. The score includes a key signature of one flat (B-flat) and a tempo marking of "Moderato". The piece is marked with "ff" (fortissimo) at the beginning and end. The score is divided into measures by bar lines. The percussion part is marked with "Pod." and a star symbol. The piano part is marked with "p" and "ff". The score includes a key signature change from B-flat to C major in the final measure.

[illegible]

Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano (Pnd.) and a vocal line. The piano part consists of a single melodic line with a bass clef. The vocal part consists of a single melodic line with a soprano clef. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The tempo is marked "Allegretto". The key signature has one flat (B-flat). The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The piano part is marked with "Pnd." and the vocal part with "vca".

MY STAR.

MEIN STERN.

English words by I.D. Foulon.

Henry Cooper.

Andante con moto. ♩ = 80.
dolce.

kommt der Frühling ver-

1. Nun hüllt die Nacht die len-zi-ge

1. A-bout the world....., the beau-ti-ful

2. comes....., the springtime de-

2. geht, Die süß- - en Lie-der ver-kin- - gen, Und ob der

1. Nacht Die Welt..... in schweigende Won- - ne Ach sonst er-

1. night Her arms in si-lence is twin-ing; Yet 'twas but

2. parts, Its songs..... grow si-lent for-ev- - er, Its flow-ers

2. Herbst... auch die Blüten verweht,..... Mir soll er- - nicht Trau- rig- - keit
 1. griff... wohl mein Herz noch mit Macht..... Das letz- te..... Ve- gti- hen..... der

1. now... that I saw with de- light The last gleam... of sun- light... still
 2. droop... 'neath the summer sun's darts But sor- row... and blight reach... me

poco *cres.* *mf*

2. brin- - - - gen.....; Denn trag ich den Lenz - im Her-zen die
 1. son - - - - ne.....; Nun geh ich al-lein durch Flu-ren und

1. shin - - - - ing..... A- lone now I rove o'er meadow and
 2. nev - - - - er..... For springtime and peace I bear in my

dim. *stacc.*

2. Ruh; Und das sin- get und klin- get und blüht immer zu Denn ich
 1. Hain Und ich den- ke in Lie- be und Sehnsucht nur Dein Denn ich

1. grove And my thoughts are for thee all of long- ing and love. Für I
 2. soul Where they sing and they bloom while the sea- sons do roll.

cres. *mf*

ha- be Dich ein- zig und ein- - zig gern, Du
poco più animato.

love thee, thee on- ly, a- near..... a- far, Thou

mf *Ped.* *Ped.* 718 - 3 *Ped.* *Ped.*

bist mei - ne Won - ne, *Du* bist mein Stern, dennich ha - be *Dich*

art all my rap - ture, thou art.... my star For I love thee, thee

ein - zig und ein - zig gern *f* Du bist mei - ne Won - ne, *N.B.* *rit.* Du

on - ly, a - near..... a - far, Thou art all my rap - ture thou

1st bist mein Stern. *a tempo.*

ad lib.

art..... my star.

2. Der Frühling *a* bist mein Stern. *ad lib.*

2. The springtime art..... my star.

R.H. 2 *3 5*

718 - 3 *P P P Ped. Ped.*

N.B. To the first verse play the large notes only. - To the second the large and small notes.

HOW COMPOSERS ARE INSPIRED.

The creating or composing by a musician is the greatest puzzle to the layman. How often the question is asked of me, "How do you do it?" I can refer to a musical thought and to put it on paper so anybody can play or sing it just as you had thought it out? How, where, and when comes to you a musical impression? I have heard that it is possible with one thought to encompass all the instruments of an orchestra and to make note of it! Do you have the first the musical idea, and then look up a text or poetry for it, or is it vice versa?"

For such inquiries it is very hard to give correct answer, especially if it is to satisfy the asker. Such questions are seldom asked of painters, sculptors, or architects. Between the creative action of these artists differs not from that of a poet or a musician, outsiders hardly understand it. It is easier to paint a picture than to compose a symphony or an opera. This childlike view may be understood, inasmuch as the musician has to deal with an art which does not borrow his forms from his surroundings, but from his inner self.

The way the composers receive their first ideas is as different with each individual one as are the physiognomies or handwritings of the people in general. Without external impression there can be no creative ideas, although it is often said that there is. It is even possible that such ingrained idea comes to an artist without his knowledge, as this may happen while he is asleep. The impressions of his or her later life experiences are always the incentive for creative work. It may be of interest to learn something of the different manner in which old or contemporaneous musicians received their ideas, and their habits while composing, and of the external influences which were necessary to do the work.

To get into the right mood Sarti needed a large room lighted softly with but one lamp. Puccini composed his largest work, "Sargina," in the morning. While talking to strangers, composing with Liszt, punishing his children, or contending with servants. Salieri walked through the most frequented quarters of the city with a stick and a cane, and he was at once some happy impression; he was always chewing candy. Gluck, in order to translate him- self into French or Italian, would go to the meadow, flooded in sunshine and sipping champagne. Cimarosa preferred to work while in joyous company, surrounded by noise; in this way resulted his "Secret Marriage," and so it was with Mozart, who wrote his exquisite E flat major trio for piano, clarinet, and viola in a bowling alley. The lively games of minor games were his. The Bowling Alley Trio (Kegelstatt-Trio) by which the composition is often called, and of Schubert, who wrote the sketch of most of his dances and songs in the morning in the midst of a chess game which he composed only when in bed; his best work, "La Molinara," was written in that way. This music we think of Richard Wagner, who, when he received me at noon while still in bed, with the explanation that the music came to him more readily in that position. The cause for this may be physiological, as the recumbent position of the body undoubtedly is favorable to the activity of the brain.

According to Schindler, it was in the bath tub, early mornings, where Beethoven received his best inspirations. Zingarelli, who composed while sitting at the piano, always sought previous inspiration by reading some church or secular poet, after that his work progressed with giant strides. Haydn sat quietly in his chair thinking, but it was indispensable that a ring given him by Frederick Schlegel on his finger, so that his thoughts could be clear and unclouded.

Various are the accounts of how decided inspiration was legitimated for the composers. In his works, Carl Czerny reports that Beethoven received his musical idea for the scherzo of the Ninth Symphony from the chatter of the sparrows in the garden. Another version has it that Beethoven went into the night in the open air, when the thousands of glittering lights gave him the idea for the scherzo. It is told of Weber that he received his inspiration for the march in "Oberon" by seeing in a bare garden the chairs piled one on the other. Goldmark is said to have been inspired by seeing a hawk at Carlisle for the singular and bewitching call of *Asterion* in the second act of his "Queen of Sheba." These matters are not to be laughed at. Extravagant as they seem, they contain the elements to make them important.

There exist physical secrets which cannot lightly be brushed aside. Technicians have revealed his "Psychaphysik" on these singular evidences, which to sober mankind appear crazy, or at least mysterious. Who do not seem to have a sensation of direct or indirect impressions and thoughts have been the underlying idea of Richard Wagner's "Preliminary" His prelections "On the sense, and for rages and curtains, and for the colors colors are well known. His study at his last home in the Palace Vendramin at Venice was wholly in pink.

It would be going too far to enumerate the many

impressions that were necessary to musicians to accomplish their work. But of this we are sure that they needed them and that they were individual with each of them. On this one's mind acts the influence of a state of mind, of carriage, of moods, of machinery. The ticking of a clock, another clock, the greatest quiet and solitude will produce the right frame of mind for the reception of ideas. One may be disturbed by the night, others the day, work in the morning, others again only in the evening.—Ez.

CHURCH MUSIC.

The uncertainty of criticism is as great in music as in literature or art, says John C. Griggs, Ph. D., in his book "The Church Musician in the Twentieth Century." The church musician is in a position of taste, but the traditions of any school or era, enters so largely into judgment, that the dictum, good or bad, may be passed honestly by one critic only after it has been passed by another equally honest and competent. And even within the church, where the use and abuse of music may be defined with some distinctness, there is yet room for wide divergence of taste and usage. A massive fugue anthem in the old English style suddenly presented to a congregation accustomed only to simpler form, would break in on local tradition as to worship music, yet elaborate unsuitable as worship music. The songs of the revivalists, which certainly have at times been actually too good and just upon a congregation accustomed to a more reverent and higher type of musical performance as not only to be acceptable, but to be distinctly detrimental and irreligious. And so of the more romantic quartet and solo styles of work to which some of us are accustomed, and which to others are strange.

Our efforts for the uplifting and purifying of music as a means to worship, however true in purpose and lofty in ideal, will be so great and so often, we disregard the habit and training of hearers. We cannot say, as in medicine, "You must take what you don't like, because we know it is best for you." We must take what we can get, and we must not. It is not concession to lower standards which accomplishes results; rather, a careful consideration of the abilities as well as the needs and justifying habits of hearing and worshipping have been formed under such standards.

But there are in worship music, in spite of divergent aims, a purpose as well as a habit, underlying principle applicable to all times and places, which clear the sight and lighten the task of selecting and preparing church music. For the study of its different schools shows, that, apart from tastes and modes, that which has survived and become classic, whether of Palestrina or Barnby, possesses such simplicity of the music, and such a directness of appeal into the trivial. It is always beautiful. It gives true expression to a worthy text. But besides this, the artist's purpose, the artist's effort, the complete command of all the resources of the composer's art of its own time. For worship music must not be merely church music, as different and perhaps inferior to what is secular, but must be a part of the best musical effort of its age. If our present church compositions make a lesser appeal to the sense and mind, and thus to the heart, than modern secular work, they are not fulfilling the conditions of their highest usefulness. Its dignity, its nobility, its grandeur, its directness, its simplicity of thought and elaboration of treatment.

The fact that Rubinstein's operas have failed to gain a firm foothold anywhere indicates that they lack something; and that something is the theatrical. Rubinstein's operas are in music, and in music, or "the Macabees" than in 30 "Cavalleria," but Mascagni has the theatrical gift and Rubinstein lacked it, as he showed by his silly attacks on Wagner's methods, as well as by his own style of composition.

Apert from all questions of genius, why did Wagner's operas fail in the United States? The answer is plain? Because to Wagner the opera, or music drama, seemed the highest, noblest and most important thing in the world, and he declared, in his "Conversations on Music," that the opera was an inferior kind of music. Why, if he really believed this, he should have written more operas than music. He wrote only one, and that was "Tristan and Isolde," a masterpiece, and the fact that all of Wagner's were popular and none of his own, embittered him.

Rubinstein's incapacity for true dramatic composition is loudly attested by the fact that he abused the service of his delightful "Magic Flute."—Ez.

Miss Charlotte H. Hax Rosatti left for Europe on the ship Prince Leopold. She will return late in the fall and resume her classes.

MAJOR AND MINOR.

Mr. Frank Damrosch was appointed Supervisor of Music in the Public Schools, at an annual salary of \$4,000, at the meeting of the Board of Education, May 31. Mr. Damrosch was elected by a vote of all of the eighteen commissioners present.

He will enter upon his new duties September 1st, and let us hope, that, with his energy, his courage and perseverance, and hard work have always little motto commanded.

The first solo of Wagner's opera was Malvina Schorn von Carlsfeld, whose maiden name was (Garrigue) who is now twenty-seven years old, and is in a sanitarium at Weisbaden. She received a pension from the royal treasury in view of her participation in the original production of the opera under the direction of the composer, Richard Wagner. Von Carlsfeld was a tenor, highly esteemed by Wagner. He died in Dresden in July, 1856, shortly after this performance.

Munch has lately heard of the three operas that won the prizes offered by the regent. It was called "Theurand," and was based on the poem that deals with the adventures of Maximilian I. The occasion had all the spectacular brilliancy of a festival performance,—it was in honor of the regent's birthday,—and the critics seem to attribute the success of the event to that fact. The music, which is pronounced Wagnerian in the highest degree, was composed by Ludwig Thuille, a professor in the Conservatory at Munich.

Remenyi tells this story about Liszt: When he was seven years old he already played, like a grown-up master, Bach's preludes and fugues. One day his father, Adam Liszt, who was a good all-round musician, came home unexpectedly, and heard little Liszt playing a fugue. He was so surprised that the fugue was written in another key than the one in which little Liszt was then playing. The father was appalled. He knew too well that his son had no intention what he was doing. He was playing a very polyphonic four-part fugue. He knew that it was being done unconsciously. He asked the boy why he did not play it in the key in which it was written. He was astonished, and asked if the fugue was not written in the key he was playing it in. No; it was written in E-flat, and not in G. The musician knew well that it was not his son's fault, but he was not to another key; but for a seven-year-old boy to transpose a four-part fugue of Bach to a key a third below.

A curious comparative estimate of the two pianists—Paderewski and Rosenthal—two geniuses, once so good and so strikingly dissimilar in temperament—is that given by a London critic in a recent issue of the "Musical Standard."

"There is much in Paderewski's playing that I do not care for," he says. "He is sometimes almost affected in his exaggeration of expression, and he has an irritating way of opening chords and chords not be opened. Then his personality does not attract me; he is too delicate, his face too refined (almost to meanness); the whole appearance neither suggests strength nor great nerve-power, but a dreamy, somewhat feminine character. He looks like the last of a played-out race; or like the embodiment of the most decadent melancoly of Chopin's compositions. His playing is a part of himself. It is full of sentiment, of despair, of yellow-book end-of-the-centuryism. He is a pale, thin, and desperate, as of a weak man at bay with his back to the wall. And yet the charm of his playing is that he approaches Paderewski for singing power and tone color."

"Rosenthal in the matter of mere technique, perhaps, greater than Paderewski. I say 'perhaps,' because I do not know enough of Paderewski's technique; it seems to me that the technique which produces a singing tone is the best. However, Rosenthal is a more powerful player, it will be admitted, but he has absolutely no charm."

"The only pianist to be compared with Paderewski for charm is Emil Sauer; but he is, if I may say so, more theoretical than Paderewski. He is a pianist. That is one of the secrets of Paderewski's charm—sincerity. However much he may seem to you to exaggerate expression, he never does so for effect, and astonish you—it is always a part of his conception as a whole. Other pianists—and it is a positive vice with some of them—make a passage stand out of a composition by the violent contrast of fortissimos with the ungraspable delicacy of their pianissimos. With a player I wot of, this vice has become habitual. I have heard of it, and I have seen there are means between these extremes. No; Paderewski's exaggeration is absolutely an exaggeration of expression, and I think that it is very curious of one to mention it at all."

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Rubinstein was of opinion that people should be admitted to concerts free, and that concert managers should rely upon voluntary contributions at the end of the performance. "This would be a test of the people."

The following are some of his sayings: There used to be small concert halls and great artists. Now there are great concert halls and no artists. What is poetry? It rhymes, but it is not so. What is truth? It does not rhyme, but it is so.

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Rubinstein also complained that he did not send me poems to set to music. They might just as well send me a girl to fall in love with. He says truly that this sort of thing cannot be done to order. It only when a composer is inspired by a poem that he can successfully set it to music.

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Saint-Saens' new piano-forte concerto in F was performed in London, recently. The new work is much more interesting than its predecessors, if only owing to its slow movement, an excellent example of the rational element in music. It was written last winter, in Egypt, and is a study in melody with the Oriental color; one episode, indeed, according to Dr. Saint-Saens himself, is a genuine Nubian love song, which he heard sung by the boatmen of the Nile, as he sailed down the river in a dahabeh.

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Mme. Marie Brema and Mme. Johanna Gadski have been engaged for the Danrosch German Opera. The assistant conductor will be Herr Friedman.

Jennie Lind's daughter, Mrs. Raymond Maude, of London, has much of her mother's brilliancy of voice, but has always refused to sing in public. Of her three children none is musical.

Mlle. Febea Strakosch, niece of Adelina Patti, is making rapid strides in the vocal profession. She was taught by the late Mme. Carlotta Patti.

Paris is enjoying two unique seasons at present. The first is a series of lectures on Beranger, his singing selections from the songs. On the other hand, Mouset-Sully, of the Comedie Francaise, is giving public readings of Moliere's comedies.

From London comes the news that Dr. Hans Richter has received an offer from Manager Court to conduct a series of concerts in the United States next spring.

The poem, "Die Wacht am Rhein," was written by Max Schnackenberg in 1849. Several composers set it to music, but the current tune was written in 1854 by Carl Wilhelm, as a part-song for male voices. During the Franco-Prussian war in 1870, this song became a German national song. The composer was granted 750 marks by Emperor Wilhelm in 1871. He died in 1873.

A glance into the organ of the future must impress the most unobscuring with the great improvements that have been made of late years in the manufacture of reeds and playing organs. The mechanism now used in some of these instruments really reproduces the effect of a full orchestra. Some of these self-playing organs are now so elaborate that their cost runs up as high as \$1,500 in a plain casing.

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No. 4. By constantly drinking an absolutely pure water, one of the greatest dangers incident to modern life is obviated.

No. 5. No Spring water is absolutely pure; you never can tell what drainage is percolating it.

No. 6. Crystal Water is the only water on the market to-day of absolute purity, and that will stand the chemical test of reducing the color.

No. 7. Any sewage emptying into a public water supply from a locality where there has been Typhoid Fever places your health in great peril.

No. 8. Filters are powerless to purify an affected water. They only concentrate and multiply the bacteria, thus increasing the danger.

No. 9. The most dangerous impurities in water are those which are invisible to the eye. Clearness is desirable, but it is no test for purity. Filters clarify but do not purify. Chlorides, Lime, Albuminoid Ammonia, Nitrates and Organic matter are present in the clearest water, and yet are all productive of disease.

No. 10. Crystal Water is a reviver and regenerator of cell-structure. It dissolves impurities and places them in a position to be eliminated from the system. Holding nothing in solution, and being absolutely pure, it is the greatest solvent procurable.

No. 11. No protection against disease is so reliable, especially in diseases like Typhoid Fever, Diphtheria, Malaria and Cholera Morbus.

No. 12. Children should not be allowed to drink anything but Crystal Water. It will save them from many ills and sicknesses.

No. 13. We make the broad claim, that in Crystal Water we have the best drinking water on earth.

No. 14. For people who have a tendency to Dropsy or Kidney disease, nothing is better than Crystal Water.

No. 15. Ladies who wish to have a good complexion should bathe their faces in Crystal Water. It cleanses the delicate pores of the skin, and gives a softness and brightness that nothing else will give.

All products of the Crystal Water Company have for a basis Pure Crystal Water, combined with the purest ingredients, thereby producing the most healthful drinks.

CRYSTAL GINGER ALE

Is the finest, purest and most aromatic Ginger Ale in the world. As a tonic, it is unsurpassed. Try it, and you will think you are drinking the most delicious nectar.

CRYSTAL LARIS

Is the most delicious sparkling Mineral Water ever offered to the public. It is free from disease germs.

Free from Lime, Magnesia and Mineral impurities.

Free from Organic matter.

It is especially wholesome when taken with meals. It aids digestion, and creates a healthy appetite. It is pure, delicate, and health-giving. It is the cheapest and best; best because it is pure. Packed in 24 and 50 quarts is a case, and packed in 48 and 100 pints to a case. Every family should have a case in their house.

CRYSTAL LITHIA

Both still and sparkling, is recommended by all the most prominent Physicians of this country as a sure remedy in cases of Uric Acid, Gravel, rheumatism, Gout, Stone in the Bladder, and Incipient Diabetes. This valuable remedy, as produced by the Crystal Water Co., is superior to all others because it is made from absolutely pure water, and ten grains of pure Lithia to the gallon. Look at the analysis of Spring Lithias. They are full of solids and matter. Every grain of these solids, many of them extreme irritants, have to pass out of the system through the kidneys, increasing the inflammation which the Lithia is intended to allay. By using Pure Crystal Lithia the system gets nothing but the purest water, and with the result, a relief of speedy relief. Always ask for Crystal Lithia, still or sparkling. It is always pure and reliable.

CRYSTAL SELTZER AND VICHY, (in Siphons).

As put up by the Crystal Water Company, are superior to all others. Why drink impure water in the form of Seltzer and Vichy when you can get it absolutely pure?

Crystal Lemon Sour, Cream Soda, Orange Phosphate, Wild Cherry Phosphate, Birch Phosphate, and most aromatic drinks ever offered to the public. They are invigorating and health-giving.

Order from your Grocer, Druggist, or from the Company direct. Office and works corner Channing and Franklin Aves., St. Louis, Mo.